

# Coming of the "Follies" Starts the Theatrical Summer.

## WAYS AND MEANS OF TIRING THE BUSINESS MAN WITH SONG AND DANCE IN SUMMER TIME

Material of Older Successes Brought Up to Date Exemplified in "The Whirl of New York"—Players of Other Days.

By LAWRENCE REAMER.

IN bringing the material of the older successes up to date the Shuberts seem to have found the best means of utilizing past performances in the field they call their own. By erecting on the foundation of the old Casino classic, "The Belle of New York," the crowded and vivacious spectacle which is called "The Whirl of New York," there has been devised an entertainment in accordance with the needs of the Winter Garden. Probably the Casino musical play, in spite of the footlight history it made in its day, would not have met the ideals of the Winter Garden public now or for that matter at any time.

Hugh Morton, as Charles McClellan called himself when he set out to write musical comedies with Gustav Kerker, never lost his felicity in lyrics which were as much above the average in "The Belle of New York" as they were in "The Little Cafe," which was the last text he wrote. Kerker's melodies, tuneful as they were, would have made little impression on a generation intoxicated with the heady rhythms of jazz. By keeping the best of the old and adding the most appropriate of what is new there was a chance to reveal something of this noted old work to the present generation.

It was with "The Belle of New York" that the recognition of the superiority of American musical comedy over the occasional pilgrimages from the Gaiety Theatre had shown this city the noted English beauties and comedians of that period in its history. There was already the fault about their performances which has been more or less noticeable ever since. They were lacking in vivacity. They were to our taste spiritless. It was none other than the author of "The Belle of New York" who remarked that he always wondered how these English beauties ever got through a performance, as they all seemed on the point of falling asleep.

An English impresario saw the play at the Casino, found it especially rich in just the elements that the English musical plays had begun to lose and took the company to London. This American musical comedy there by an American company which had acted the piece here. There had been burlesques of American origin and transatlantic actors of reputation had gone to London to play in them. But the newer style of musical play made and acted first in New York was new to London.

### In the First Production.

There were some notable actors of the day in the first production of the piece at the Casino, on September 28, 1897. None of them ever became the international figure that Edna May did when her beauty so impressed the London public that she remained abroad, and indeed made most of her stage career there.

Harry Davenport, first of the youthful Bronsons, was deservedly popular in his day and came of the noted theatre family of that name. The writer remembers to have seen him last in "The Squab Farm," a brief disaster at the Bijou Theatre. His wife, Phyllis Rankin, also of noted theatre stock in this country, was the pianist and irresistible *effie*. She emerged most recently in "Three Wise Fools."

David Warfield, who played the polite lunatic, was already destined for the fame he later achieved. Already the eagle eye of David Belasco was on him. Dorothy Ward at the Winter Garden is vastly better than her predecessor ever could have hoped to be. Little Marie George stopped in London to act in pantomime and was swallowed up so completely that she was never again heard of in the American theatre.

John Slavin and William Sloan, as well as the veteran George Schiller, who was contemporaneous with George Fortescue, were also in this cast. Schiller was in the early productions of "Evangeline" with Mr. Fortescue, who passed out of all worldly worries, original or otherwise, a few years ago. Where is pretty Paula Edwards, who was a star in this same theatre after a few years?

Dan Daly, the older Bronson of this production, as well as the leading comedian of many Casino successes of that period, was an eccentric comedian of irrepressible humor. It was as much by his dancing as by his solemn and rather crochety manner that he caused the laughter of his audiences. Like all really gifted stage humorists, his manner of fun was all together his own. He imitated nobody, nor was there any other funny man that he suggested. He came of a noted family of dancers and singers. One of his nephews is now a talented composer in the lighter forms of music and a conductor of genuine musicianship.

### Aliments of Musical Comedy.

It is always more or less agreeable to speculate as to just what is the matter with one institution or another. Musical comedy is assuredly wrong somehow. Else three out of every seven musical plays would not bore the public to death and cost their promoters incredible sums of money. There must inevitably, in the course of so much effort, be an occasional success. Then there are odds on the side of the musical play. It is the most popular diversion the theatre has to offer. Men will gladly go to a farce with music and dancing that could not be dragged to sit through any other kind of a performance. This is, of course, a great asset to the producer of the play with music.

Yet, with these advantages, it is obvious that something is wrong. In the opinion of experts it is the scarcity of comedians. The increased enterprise in this field has come to be too great a strain on the supply of funny men. There are not enough to go 'round. There are plenty of them that are expert, glib, finished and easy, but the number capable of producing rich and unctuous merriment is limited.

There are, on the other hand, experts who believe one beauty may make a successful musical show. In

the words of one famous authority who for a long time added brilliancy to this branch of the drama—Miss Lillian Russell—criticism, whether it come from Saint-Beuve or contemporary successors who write on dramatic topics, is only the opinion of one man. This man may pass a happy evening in contemplating the beauty on whom his choice has settled. But that satisfaction will never serve for all the men who seek out the comfort of the musical show. Beauty undeniably has its place in the combination. So has the funny man.

### Comedians Develop Slowly.

The new musical shows recur much more rapidly than the new comedians. The minute a genuine laughmaker shows his head managers are eager to grab him. They will sign him up so long as he wants on almost his own terms. So it is worth while being really funny. Probably, all of them would be that way if they could. The Shuberts were eager to clutch James Barton so soon as he showed at an Equity benefit how amusing he could be. Walter Catlett was brought here from the Pacific coast by Oliver Morosco, and has enough of the genuine vis comica in his make-up to stay in the metropolis. Eddie Cantor has had various managers since he first flashed on the public consciousness with his unique and breathless entertainment, but the public has remained equally loyal whatever his allegiance might be. The new funny man is sure of a warm welcome!

If there were more of the new arrivals there might be less occupation for the veterans. De Wolf Hopper, for instance, might not be gambling with Lew Fields so amusingly at the Selwyn Theatre and Louis Mann might not be struggling to fit himself into the unfamiliar scheme of Winter Garden entertainment. Francis Wilson issued from a long retirement last winter to show that at least as the immortal Caddy he could be as artistically laughable as ever. James T. Powers is one of the contemporaries of these comedians who has disappeared as completely as Frank Daniels. Mr. Powers seems to be needed. Eddie Foy never appears now without the aid and comfort of his talented olive branches. In the current review at the Times Square Theatre Richard Carle is as neatly comic as ever. His fun, never rich or deep, still serves to recall that there are few actors so expert in his field.

Feminine loveliness is almost lavishly plentiful in every musical play. Nature supplies bountifully. Yet the funny man remains a comedy. A large supply of these humorists would remedy part of what is wrong with musical comedy. One hesitates to go into the important question of the librettist. That is indeed a large order.

### "PEEK-A-BOO" CONTINUES.

"Peek-a-Boo" will begin the sixth week of its engagement at the Columbia Theatre to-morrow. Clark and McCullough, Emily Earle, Ruth Wheeler, Helen Stanley, Pauline Anderson, the White Way Trio, the Ten High Steps, the Seven Musical Spillers and the others will continue to interpolate new features with the intention of keeping the performance up to the standard established at the outset.

## Calendar of Theatrical Events

### MONDAY.

**BIJOU THEATRE**—"Goat Alley," by Ernest Howard Culbertson, a serious drama dealing realistically with Afro-American life, will be sponsored by the Sociological Department of the Medical Review of Reviews, which some seasons ago also brought out "Damaged Goods." It will be played by an all-negro cast. In its larger aspects "Goat Alley" deals with the sex life of the negro in segregated districts in such cities as Washington, and it deals more particularly with the struggles of a young woman to combat successfully the moral backsliding induced by the squalor and degradation of her surroundings. The play has been directed by Cecil Owen.

**BELOMONT THEATRE**—"John Ferguson" will continue its metropolitan engagement here with the same cast which has been acting the play at the Garrick Theatre, except for J. M. Kerrigan, who succeeds Dudley Digges in the role of "Jimmie" Caesar. This will mark the first managerial effort of the newly formed Repertory Theatre Company.

**SAM H. HARRIS THEATRE**—"San-Kist," Pacific coast extravaganza, transferred from the Globe, continues its run here.

### TUESDAY.

**GLOBE THEATRE**—Kept out of its normal habitat, the New Amsterdam, by the continuous popularity of "Sally," the fifteenth edition of the "Ziegfeld Follies" will be offered here by Florenz Ziegfeld, Jr. Channing Pollock, Willard Mack and Ralph Spence supplied the dialogue. The lyrics are by Gene Buck, B. G. de Silva and Brian Hooker. Victor Herbert, Rudolf Friml and Dave Stampfer did the music. Edward Royce staged the revue, the dialogue being rehearsed by George Marion, all under Mr. Ziegfeld's direction. The scenes were painted by Joseph Urban. Ben Ali Haggin has originated a striking tableau entitled "The Follies of 1921." Raymond Hitchcock, Misses Vera Michelson, Ray Dooley, Mary Eaton, Mary Milburn, Florence O'Donoghue and Mary Lewis, Van and Schenck, W. C. Fields, John Clarke, Miss Fanny Brice and Mile. Germaine Mitty and M. Tillo, French dancers, are in the cast.



GEORGE ARLISS in "The GREEN GODDESS" Booth Theatre



MISS ALVA KING in "SALLY" New Amsterdam



MISS MARY EATON in the "ZIEGFELD FOLLIES" Globe

## John Steel, Tenor, to Sing at Palace

Former Member of 'Ziegfeld Follies' Makes Vaudeville Debut Here This Week.

John Steel, tenor of the "Ziegfeld Follies" for several seasons, who is making his vaudeville debut, will be the headliner at the Palace this week. William and Gordon Dooler, with the Morin Sisters, will be seen in "Dooley Nonsense." Harland Dixon and the London Palace Girls from "Tip Top" have proven such a popular attraction that they will be held over for a second week. Others on the bill will be Margaret Young, Mr. Hymack, Signor Friscoe, Mel Klee, Adelaide Bell, Bartram and Saxton and the Three Fantons.

The chief acts at other vaudeville houses follow:

**RIVERSIDE**—Joseph Santley and Ivy Sawyer in "Klick-Klick," Frank Van Hoven.

**EIGHTY-FIRST STREET**—Masters and Kraft, revue, Owen Moore in the photoplay, "A Divorce of Convenience."

**ROYAL**—Harry Watson, Jr., Joe Cook.

**ALHAMBRA**—Henry Santrey, Ruth Royce.

**FORDHAM**—George MacFarlane, De Haven and Niece.

**BROADWAY**—"The African Duke," Frank Terry.

**COLISEUM**—Eddie Ross, June Mills.

**REGENT**—The Great Leon and company; Krans and White.

**AMERICAN**—"Dance Originalities," Arthur Lloyd.

**PROCTOR'S FIFTH AVENUE**—Frank Dobson and company, Peggy Carhart.

**PROCTOR'S TWENTY-THIRD STREET**—Marie Hartmann and Raymond Wylie, Al H. Wilson.

**PROCTOR'S FIFTY-EIGHTH STREET**—William H. Macart and Elinor Bradford, Kramer and Boyle.

**PROCTOR'S ONE HUNDRED AND TWENTY-FIFTH STREET**—Jack Kennedy, Joe Darocy.

The usual Sunday concert will be given at the Winter Garden.

### "THE TAVERN" TO CLOSE.

George M. Cohan will make good on his declaration to retire from the managerial end of theatrical endeavor by entering on the last week as the *Vagabond* in "The Tavern" at the Hudson Theatre to-morrow night. He will bid goodbye to Broadway on Saturday evening next after having achieved the greatest histrionic success of his career in the role which he revived after Arnold Daly originated it.

## Al Herman Among New Brighton Players

The New Brighton will present Al Herman, blackface comedian, and William Seabury and girls in "Frivolous" as the headliners the coming week. Others will be Eddie Buzzell and Peggy Parker, Mary Haynes and Russell and Devitt.

Florence Moore will be the featured player at the Orpheum. Others will be Doc Baker, Sally Ward, and company and the Cameron Sisters.

Jane and Katherine Lee will top the bill at the Bushwick.

Ralph C. Hevan and Beatrice Flint will lead the programme at the Boro Park.

The Woman God Changed, with Seena Owen and E. K. Lincoln, will be the main photoplay at the Strand.

## 34 Kinds of Dances In "Whirl of New York"

"The Whirl of New York," the newest Winter Garden production, is well named in so far as the dance numbers are concerned, according to Allan K. Foster, who trained the girls. There are no fewer than thirty-four different kinds of dancing during the three hours of the play.

"In addition to these dances," he said, the other day, "we have Adelaide and Hughes and Kyra, while the acrobats of the Path Brothers and the chain dance of the Purcella Brothers all tend toward visualizing the 'whirl'."

"Then, too, many nationalities are represented. In the Chinatown scene, for instance, we have a number of real Chinese children, born here in the city. Each of these children speaks not only

Chinese but English. And like all other New Yorkers they are bright. One little girl watched J. J. Shubert busy on the stage at a rehearsal. Then she turned to me and said:

"There is too much to do."

"We have many dances, as I have said. That, in a sense, gives a good idea of New York city herself, speaking impressively. Outsiders constantly tell me that when they come to New York all they can think of is a large collection of people constantly circling in a series of dances. That is the real swirl and whirl of New York, and if we did nothing else in "The Whirl of New York" we would give an excellent impressionistic picture of the great metropolis.

"In our 'Whirl of New York' story and music are the ruling elements. There is nothing left to chance, as in a revue. Everything is ordered and in accord with rule and law. So thus again we are presenting the spirit of New York."

## Attractions at the Suburban Parks

Luna Park is as popular as ever, with its slides, rides and glides. The open air circus is one of the attractions, while the ballroom, with two bands ready to go at the drop of the hat, are also features. Many new shows are open this year.

Babylonia, at Steeplechase is now open for the little ones who accompany the grown-ups to the amusement park. In Babylonia, there are fifty special attractions for the youngsters and almost every amusement device in the park has been duplicated on a smaller scale for the kiddies. They are all located in a section of the pavilion of fun which is reserved for them alone. Here the little tots may enjoy themselves.

"Carnival Day" will be celebrated next Saturday at the Brighton Beach Baths. This day will mark the inauguration of the regular band concerts, directed by Harold Stern, and of the rocking chair movies in the evening. Also on Saturday afternoon the Yale championship swimming relay and diving team will make their only New York appearance before they start on their tour of the United States and Honolulu.

The inland ocean at Palisades Park is proving one of the high spots of the summer season. It is a refreshing sea, with a real artificial surf and water lifted from the Atlantic and clarified. There are numerous rides here in addition.

At Starlight Amusement Park, East 177th street and Bronx River, the free circus and vaudeville for the coming week will include the Flying Keelers, Charles Watson with his dancing and acrobatic dogs, Keno, comedy juggler, and Gertrude Van Deine in a new song programme with Baretta's Band.

## Free Organ Recitals At City College

Prof. Samuel A. Baldwin, head of the Department of Music at the College of the City of New York, has closed a series of sixty free organ recitals, given on Sunday and Wednesday afternoons in the great hall and on its fine organ.

The programmes contained 509 numbers and 244 different compositions, 88 of which were given for the first time at these recitals. Since the organ at the College of the City of New York was dedicated on February 11, 1908, there have been 8,132 performances of 1,154 different works, embracing every school of organ composition, as well as many transcriptions for the instrument. Thus a wide field of musical culture has been opened to the thousands who have attended.



The Greatest Sporting Goods Store in the World  
Madison Avenue and 45th Street  
New York

## A Meteoric Fourth



Whisking through a comet's tail—income tax day past—peace at hand—almost!

With Nature furnishing the fireworks and a Summer surcease from worry, it will be a Fourth worth celebrating.

Basking in a floating surf chair—in camp, at seaside or on mountain top—at golf or polo—motoring or yachting—the Abercrombie & Fitch store is your supply depot.

This fortnight-in-advance reminder comes not a moment too soon—this week is the time to prepare.

## Sport Shoes for Nimble Feet



Golf shoes—not one or two kinds only, but a dozen varieties in lasts and leathers, for both men and women.

The whole field covered—as it is for all sporting purposes in this greatest shoe department of its kind in the world.

Abercrombie & Fitch exclusive models in white buck shoes, plain or with black or russet trimmings.

Tennis shoes, walking shoes, bathing shoes, fishing boots, waders, camp boots, cruisers and moccasins.

Golf stockings for men and women, of fine Scotch wool, and special hosiery for all other sports.

## Fourth of July Requirements



Women's Summer sport clothes, from a silk sweater to a bathing cape—from a silk Casino suit to a suit of forestry cloth.

With the hats and hosiery for each costume.

Riding clothes, travel suits of tweeds—every outdoor dress requirement.

Men's golf suits, flannel trousers, tropic weight knickerbockers, light hats and caps, fishing and camp clothes, swimming suits.

Yacht cannon, fishing tackle, golf clubs, bags and balls, tennis bats and nets, Badminton, croquet, lawn bowls.

Surf chairs, boards and mattresses; water bicycles, aquaplanes, canoes, beach dice.

Travel goods—an international assortment for train, steamer and motor.

Write for New Circulars on Camping, Fishing Tackle and Women's Outing Clothes.

## Abercrombie & Fitch Co.

EZRA H. FITCH, President  
Madison Avenue and 45th Street  
New York

"Where the Blazed Trail Crosses the Boulevard"

**AMUSEMENTS.**

**HIPPODROME** OPENING JUNE 22  
MANAGEMENT—CHADLUS DILLINGHAM  
THEATRE—TWO NIGHTS DAILY  
(INC. SUNDAY) - 2:15 & 8:15

**MALCOLM STRAUSS**  
MASTER MOTION PICTURE  
**"The TWICE-BORN WOMAN"**  
The Greatest Story of Love and Devotion of All Ages

SPECIAL PRESENTATION WITH INCIDENTAL MUSIC AND INTERPRETATIVE DANCES BY NORKA ROUSKAYA  
AUGMENTED SYMPHONY ORCHESTRA  
DISTRIBUTED BY THE SONORA FILMS CORPORATION

**AMUSEMENTS.**

**B.F. KEITH'S PALACE**  
25-30 73rd St. 1000 SEATS  
EXCEPT SAT. & HOLIDAYS  
Two Big Concerts Sunday, 2 and 8 P. M. | Beginning Monday, June 20.

**ENGAGEMENT EXTRAORDINARY**  
**JOHN STEEL**  
Celebrated American Tenor, in a superb programme of classical operas and popular selections. Jerry Jarman, Ac. compendist.

**EXTRA ADDED THEATRE**  
**MARGARET YOUNG**  
Vaudeville's Versatile Comedienne with an Inimitable Delivery of Songs.

**MR. HYMACK**  
"A Boxy Villa"

**MEL KLEE**  
Just a Laugh.

**THREE FANTONS**  
Bartram & Saxton  
Sunny Southern Smiles and Songs.

**FEATURE DE LUXE**  
**WM. & GORDON DOOLEY**  
With the MORIN SISTERS, in original Dooley Nonsense, with Songs and Dances and Humorous Skitum Laughing Stunts.

**SIGNOR FRISCOE**  
The Popular Phonograph Artist.

**ADELAIDE BELL**  
Danceuse Extraordinary.

**PATHE NEWS**  
Topics of the Day.

**2ND SUCCESSFUL WEEK—ENGAGEMENT DE LUXE.**  
**HARLAND DIXON & THE 16 LONDON PALACE GIRLS**  
(of Doyle & Dixon) (From "Tip Top")  
By Arrangement with Charles Dillingham.

**RIVERSIDE 81ST STREET**  
Concerts Sun. 2:15 & 8:15. Wk. of June 20

**HAROLD SHORT PRESENTS**  
**JOS. SANTLEY & SAWYER**  
AND COMPANY IN "CLICK-KICK" AND OTHERS.

**MASTERS & KRAFT REVUE**  
Others and OWEN MOORE  
in "A DIVORCE OF CONVENIENCE."